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THE NEW YORK



DRAMATIC MIRROR

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Photo by Rockwood, New York.

H.L. PHILLIPS.



We Matinee Girls have received a rude jar within the last week. In spite of the general refusing and violet go-goes in the florists' windows a dreadful certainty has forced itself upon us. Our Idols are passing away from us. They are becoming serious actors. They have put by the feather, the fluffy shirt waist and the party cloak and have ceased to swash-buckle.

It is all right for those who are interested in Art for Art's sake, but how about us? There is none to take their place! We might have called through our tears if we could see any new Idols growing up to replace those who are leaving us. But there are no rising young Idols, as in the old days.

As Kyrie Bellew grew gray and Herbert Kelling grew heavy we saw with delight a new crop of nice boys that were being brought up carefully to take their place. Time may do its deadliest, we thought, but there will always be new Matinee Idols just as there will always be new Matinee Girls!

But now we are forced to admit that the type is passing!

With Henry Woodruff in a poplin or what-ever you call it, Persimmon in plain clothes, and Elsiebeth in a high grandfather's collar and manners to match, what is there left to live for?

Only this time, one little year ago, and the theatres were filled with romance and poetry, boots, cloaks, and flashing swords.

The romantic hero was it! And while in our more serious moments we may admit that the Romantic Hero is very much of a tart, still we loved him for his faults, his absolute indifference to reality, just as children like fairy tales—the eggs as well as the princess, the giant quite as much if not more than the prince!

And so we look about us in vain now for a real romantic hero of the sort we had so many last year. Nothing, but—in fact!

Now still lives in us, and glitter and grace dance us—spangles or scales, we don't ask which as long as they shine! The days are gone and we hear so much of the Broadway cable bells that the ring of steel is sweetest music to our ears.

The commonplace palls on us and we long to see the knight bending above his lady love's hand or secreting a rose from her hair in his chain steel waist-coat.

In every woman's heart—a woman, not a female monkey—there dwells this longing for the impossible He. He must not be dressed in the correct fashion of the day, but rather decked in the trappings of opera and debt in the little tricks of courtesy that will always win our hopelessly feminine favor more quickly than any sturdier qualification.

It is this morbid phase of femininity that has really created the Matinee Idol. Clever managers were quick to realize the lucrative results that come from morbid cravings of any sort, and when they discovered an actor who won the murmurous sigh of applause when he came upon the stage followed by a calcium light they advertised the rogue!

No matter how an actor might resent the idea that instead of being featured as an actor it was rather as a Punch and Judy show for the girls, he had to submit to the inevitable.

Lots of matinee actors positively hated themselves as they looked in the glass and saw themselves in a faultless suit with a curl in the middle of the forehead. But it was a part of the day's work.

They had to make eyes religiously at every camera they faced and pray seriously night and morning that they might not become smug, self-satisfied and impossible as human beings, however satisfying they might be as Matinee Idols.

And we must admit that our more modern Idols kept the curse away more successfully than the curled darlings of the past.

Talented and unusually intelligent as well as clever romantic actors of twenty years ago, because so identified with girl-worship that their histrionic claims were buried under the roses thrown at them from women's eyes.

Actors of the present day have profited by this knowledge and have endeavored not to deserve their reputations as heart breakers. They have cultivated serious fads, gone in for domesticity and bull pupa.

But the great girl public saw them only in the smooth gauntleted parts that fitted their peculiar style of beauty. We watched them make most convincing love with lowered lights and slow and music!

And we said they were too sweet for anything! And bought tickets for the next Saturday matinee! All this time the Sweet Boys were getting wise and rich.

The Prince of Jericho began to suffer from Coupon thumb and Don Oscar de Bazan

amused tenement property in Harlem! At last the public, who inevitably associated them with their fluffy clothes, began to realize that after all they didn't frivel that way except during business hours.

The manner in which the two Don Oscars have put by the tinsel crowns of their Matinee Idols almost suggests collusion.

Is there any costume more unromantic in the world than a gray frock coat? Except it be the masculine habiliments of the early sixties!

Really our grandpas were almost as impossible as our grandsons! A man in a high pointed collar trying to make love to a girl in a crinoline must have been a form of light gymnastics that required dexterity and foot-ball tactics.

At one point in the "Ode" the stage seems to fill up with crinoline girls, and for one moment you hold your breath and look for a leap shirt waist to rise up against the footlights and tell about the others at home like them.

We find it difficult to manage our long skirts now-a-days, but I am sure that it must have been to go about with that birdseye effect!

Imagine a crowded street full of these girls in a hansom? Certainly there would be no room in those days and no hansom. The times we live in are better by a mile!

This is but a show of the progress of the times. Look at the modern stage in its present, and the modern stage in its past.

At last the stage is unobscured and we can give our brothers points on the correct things for the night and the day.

The Matinee Idols are becoming instructive, educative and enlightening. As yet they have allowed the ghost of humor to rest the serious classic get of their jaws or the deep under gleam of their eyes, but they are learning well up center, and those of us who go to cheer for that few seats may as well go way back.

Some Charlie Nation has been preaching the doctrine of art with an eye to our erstwhile Idols. Some Salvation Army has been singing in their ears and beat the drum at their thresholds.

And amidst of all they have returned! Alas! Is there anything quite so sad as reform? We love people for their faults rather than their virtues, and we would only die we never to see them lay about them with their trusty sword and slash away over cliffs or leap lightly through windows, looking like horrid bears—all black velvet and plume.

But the audience that we had in rather that with which we look at dolls that we have outgrown—the boys of yesterday; for while we thrilled at the old fashion of romance we know that the passing of the Matinee Idol marks the new era of the modern play.

We have it in our parlor comedy and we cry for more. We laugh but to see our boys and girls and approve and love of the modern play, with autos and telephones and the tables as accompaniments.

It is a form of our emotion to see clearly that our maple-paved life of to-day holds more in twenty-four hours than all the epochs in rose gardens.

We may read the old sentimental, the poems of love and lavender, the highfalutin speech of the dead and gone days, but upon the stage the wonderful complexity of the present—the skin deep present—becomes a reality, and all the long drawn out analyses of days long past, when people look themselves so seriously.

Life to-day is a series of impressions. Superficiality in art has been cultivated to the dignity of a virtue. Nothing is real but the push ahead toward the goal of momentary achievement, and poets may twang their lyres forever beneath our windows with never a rewarding rose from the easement.

The cheapness of the age is its charm from a dramatic point of view. The old depths of human hearts are closed in cemented graves in this new age in which so one grows old.

The greatest dramas that have come to us from the past—the past of hurried emotions and real passions, when men, and women, toyed in the old time way and loved through life, death and eternity—are those that reflected the spirit of their own time.

The breezy gown and sedan chair comedies filled with light, love and curtsying and snuff taking suggest, oddly enough, the fashion of our own day in taking life as it comes rather than as it is.

Sometimes the impressions of the days and weeks and months as they whirl by eddy like clouds, circle like South-going birds, and

through the rifts between their wings we see the sky.

But it troubles us, for it is only a question and questions are always a bore! There is only one thing certain: the serious of us are the only fools.

The jester makes faces and jokes at the feet of the throne, and the monarch of the up-to-date showers gold into his lap.

The dresser stands aloof with a tin crown and looks at the stars through an iron gate. And people pass by with a laugh and wonder why he wastes his time so.

For he never gets by the gate, and although he doesn't realize the barrier it is there, and few pass in to keep him company.

So romantic drama is dead, with a white rose on its pall. Behind the body come the mourners, the Matinee Idols of the past, each with a black band on his sleeve and a long face.

The Dead March plays. The funeral goes by!

THE MATINEE GIRL.

BARTRAM'S NOTES ON BELGIUM.

Although Belgium is the smallest kingdom in Europe, it is of greater importance to us than many of the larger countries, for with a population about the same as that of New York State, and of one-fourth the area, it has seven cities supporting first-class variety theatres. Another advantage is that the shortest route from England to Germany is through Belgium. Leaving London at 8.40 in the evening (Liverpool Street station) and traveling by train and boat, fare, second class, nineteen shillings three pence, we arrive in Antwerp the following morning. (Customs examination on board.) Passengers who are en route for Brussels will find a special train waiting for them at the quay. We will take a cab to the Scala (two francs). The money in Belgium is the same as that of the other countries belonging to the Monetary League, a splendid alliance, in which the U. S. A. could bring with credit to ourselves and benefit to our commerce. The unit of this system is the franc (twenty cents), which is divided into 100 centimes. The cities of France, Switzerland and Italy are in free circulation, as well as the native currency.

We reach the Scala in twenty minutes. This large establishment, under the management of L. Hays, has a seating capacity of 1,500, is lit by electricity and provided with a stage large enough for all sorts of spectacles. The orchestra under conductorship has some 40 members and the auditorium large enough for 1,500 persons. With the exception of the two variable in Brussels which are open all the year, the season in Brussels is from September 1st to April 1st. The Scala, as well as the Palais de la Reine in Brussels and the Scala in Ostend, in Belgium is in a very convenient position. They are not expensive, and on the average are good. Hotel de la Scala, between the station and the Scala, is the artist's rendezvous of Antwerp, and the weekly meetings of the International Artistic League take place, to which meetings visiting performers are always welcome. "White Hall" secure all of the privileges of membership upon presentation of their traveling cards.

Belgium is hardly what one could call a tourist country, for there are few wonders to be seen; but it is a very agreeable country, in fact, a most agreeable people; just French enough to be polite and amiable; just Flemish enough not to overdo it.

From Antwerp we will go this time to Brussels, for it makes little difference how we route our dates, as none of the points of this group of varieties are more than three or four hours apart. The journey occupies one hour and costs, second class, 3 francs 50 c. We pass through a few well cultivated country, and reach Brussels in a few hours. A town of 60,000, which should, but does not, support a variety. Twenty minutes later we arrive at the Station de Nord in Brussels. A peculiarity of this station, which I learned on my last visit, is that the trains arrive from the "prompt-side" and depart from the "a. p."

The theatre is about five minutes' walk from the station. The crowd goes. By about 8.15 p. m. the first act, 1 fr.; trunk, 25 c. A 10 p. m. 25 c. 10 p. m. 25 c.

The Palais de la Reine (The Queen), owned by a Belgian, Monsieur Jacques, administrator, was originally built for a market hall, but has been converted into a more comfortable theatre than many theatres are, which were built for the purpose. We may find reason to regret that the "red tape" before our fourteen days (for all our representations in Belgium and at the "Grand National") are over. If we want to go in the future, we must make our decision before the stage-door has been before us, and when we come in the evening, we will receive a thick of "nostalgia" and for the one evening only. This and other regulations are made necessary by that class of artists who come to the theatre to the auditorium of the theatre, not being properly dressed, etc., which is a breach of propriety, of which I am proud to see American performers, as seldom guilty.

All of the Belgian varieties have full orchestras and stipulate in their contracts that the artist must furnish a minimum of twenty-eight male parts.

The Scala (Director, A. de Gucht), situated upon the Place de Broeckere, is a miniature Palais de la Reine, lit by electricity, and quite as agreeable. A plan to work in as any variety in Belgium, the Scala can do in Rome, 17, is the agent for the Scala and the other establishments not already mentioned as looking through Brussels.

The drama of progress is not restricted to the stage and orchestra of each month, as in some Continental countries. As a rule, one day a week is set aside for the drama. In Brussels it is Friday. The other theatres and the one most famous, the Grand National, French and the Scala, a very curious dialect of French, are the language of the stage. We will not be surprised at the great number of people who speak French, and not a little French, when we see the Scala, Brussels, etc. In the past, telegraph and other public offices were in our hands, as well as in French and Flemish. All of the churches, and again in Belgium, according to French, German and English.

The view from the Palace de la Reine, the Palais de la Reine, and a drive in the Bois de la Cambre are the principal points worth visiting in and near Brussels. Hotel de la Scala, between the station and the Scala, is the artist's rendezvous.

In Ghent, one of our next winter hours, fare, second class, 5 fr. 25 c. When we find the Cirque Variété, Director Verstraeten, which is arranged for circus or variety performance. The building, lit by electricity, seats nearly 5,000, and the stage is the largest variety stage in Belgium. The manager is interesting, but the best thing about our Ghent engagement is that it only lasts fifteen days.

Outward, one and one-half hours by rail, 3 fr. 50 c. Cab from station advisable, 1 franc. During the season, July and August, this city will be found to be quite the most expensive place on earth to live in. Of course one expects to pay more for things at a fashionable seaside resort, but Ghent outruns all of the other resorts for high prices. The Scala (Director Hays, same as Antwerp) runs only during the summer, is lit by electricity and seats 1,500. The Manager (Director M. Pathen) also engages a limited number of attractions during July and August. The stage of this theatre is small. Unless we have a private income we stop at one of the numerous pensions, where we will find three franc accommodations for two francs a day, to say nothing of the extra. Another summer variety is the establishment de Puz, Blanchenberghe, a few miles north of Ostend. But this talking about seaside resorts is a rather

chilly sort of business in the winter time, so let's go to the next town.

Four hours by rail, at an outlay of 10 fr. 50 c., by the way of Brussels, to Charleroi. After leaving Brussels, ten miles, we pass on the left the famous field of Waterloo, where the destiny of Europe was decided on June 18, 1815.

Charleroi is a very small place to support a variety, having only 32,000 population. The Cirque Variété here is built upon exactly the same plan as that of Ghent and is under the same direction. This little city is the center of the Belgian iron industry and is a delightful place to get away from.

Lille, once capital of Flanders, really should be arranged with the Belgian group of varieties. The Casino (Director Achery at Deuville) as it is now, because of the proximity of Louis XIV, in France, we must leave further mention of it until a later date.

Lille, the most eastern of Belgium's cities, is three hours from Charleroi. Here the Cirque Variété (Director A. Willems) is one of the oldest varieties in Belgium. As in Ghent and Charleroi, the building can be arranged either for circus or variety performance. The dressings of all circus-varieties are miserable. Lille is a notorious place, interesting only for the fact it has played in the turbulent history of the Walloon district. As in most European countries, the post, telegraph and railroad belong to the Government. There are no special rates made for artists on the railroads, and all baggage over fifty-six pounds per person is charged for at a rate of about one-third class fare a hundred kilograms (220 pounds). The standard time system is in vogue here, by which 1 p. m. is 13 o'clock and 8 p. m. is 20 o'clock. Fares in Belgium: Letters, 10 c.; postal, 5 c.; printed matter, 2 c. per 50 gr. Abroad, letters, 25 c.; postal, 10 c.; printed matter, 8 c. per 50 gr. Post office orders are issued to most countries in the Postal Union. Telegrams, 15 words, 50 c.

Performers have often only themselves to blame when their dates in Europe necessitate long jumps and crossing and recrossing their tracks. They take, for example, in Belgium one or two of the largest cities, and aim to secure contracts in only these places, not discovering until they get here that other good establishments exist. It is then of course too late to arrange immediate time, for European managers book a long way ahead; so when they are late they arrange the other places for the following year, only to discover when they ask for a return date that the managers do not want the same act oftener than once in two years. By this arrangement they are compelled to come to Belgium each year and play only part of the establishment of each visit, whereas had they studied the map and theatrical papers a little more closely, they would have been enabled to play it all at once and have saved one-half of the travelling expense.

CLAUDE C. BARTRAM.

GOSSIP OF THE TOWN.

Thomas H. Haffron, who has been playing the heavy in The Road to Ruin since the opening of the season, has been appointed stage-manager.

Herbert Cawthorn, so long successful in the title-role of The Burgoonmaster, will be seen this season in Hiss Board.

Manager M. W. Hanley, of Robert Mantel's company, and Mrs. Hanley had to change hotels at Portsmouth, Ohio, on Nov. 11 because one hotel proprietor ascertained that Mrs. Hanley was accompanied by a pet poodle dog, and the rules of the establishment forbade the entertainment of canine guests.

Archie E. Christie and George Lee, of Boston, (Western), were married at Windsor, Canada, on Aug. 2.

Among the members of the Maurice Grau Opera company, who arrived here from Europe last week, were Madame Killy Lunn, the English contralto; Adolph Huhmann, the bass, and Madame Schumann-Helst.

Mrs. William G. Smythe (Sidney Armstrong) underwent an operation for appendicitis in the General Memorial Hospital last Tuesday. She bore the operation well, and is reported to be recovering.

Harry Langdon will soon become one of the guests at the Actors' Fund Home.

Mabel Bouton was removed from the Metropolitan to the Flower Hospital last Wednesday. Her condition is very serious.

Laura Hulbert, who for the past five seasons has been featured with the Burrill Comedy company, will be seen soon as Nancy Ellington in Saved from the Sea. Manager Charles W. Burrill has recently bought this play, and is at present looking the tour. The play will be produced with new scenery and effects, and will be seen in the theatres devoted to melodrama in the large cities only.

Henry W. Savage and George Ade returned from Europe last Thursday. While in London Mr. Savage purchased a number of songs by prominent English composers that he will introduce in his coming productions.

Enrico de Marchi, the leading Italian tenor of the Maurice Grau Opera company, arrived in New York on the Stekla last Thursday.

The Dramatic Publishing Company, of Chicago, has just issued a new and interesting catalogue of plays published not only by themselves, but by other play publishers as well. The list is the most comprehensive ever issued by the company.

Nedra Doré, the young American actress, gave a dramatic and musical recital in Paris, on Oct. 20, which was altogether a success. Miss Doré was assisted by Edmund Bellaw, Frederick Graf and a number of prominent musicians. The audience was composed largely of social and artistic celebrities.

Begonia Hayden, who had played the leading female part, Georgiana Travers, in Louis Mann's production of Hock the Consul, has been transferred to Dan Daly's company, and will play Maude Chesterton in The New Clown for the rest of the season.

It is said that the Pete Baker company will close Saturday, Nov. 22, at Charleston, W. Va.

Edward N. Hoyt, who is with Simvallo's Romeo and Juliet, is receiving almost as much praise for his Mercutio as he received in former years for his performance of Iago.

Stanislav Stange's and Julian Edwards' new opera, When Johnny Comes Marching Home, will be presented at the New York Theatre on Dec. 20 with Lucile Saunders and William G. Stewart in the principal roles.

Edmond De Bando and Baron Toplitz had a box at the Fourteenth Street on Nov. 17, and congratulated Chasmony Olcott and his company upon their performance.

Miss Ventura, daughter of a Roumanian actress, has captivated the critics at the Paris Conservatoire by her extraordinary tragic acting.

Thomas F. Walsh, the Chicago millionaire, is building a theatre in connection with his Washington residence for the development of the talent of his son, Vincent, who, though but eleven years of age, is said to have exhibited uncommon prowess in the tragic drama. Young Walsh's most intimate playmates are the children of President Roosevelt.

Herbert Sneath, of Woodson Green's company, has secured Edgar Selwyn's play, The Adoption of Archibald, which he means to present at the Avenue Theatre, London, and if there successful, to bring it later to this city.

Gertrude Berkeley, following in the footsteps of Mrs. Robert Osborn, will, it is said, open the Century Theatre, Kansas City, as a "society" playhouse, calling it the "Gertrude Berkeley Playhouse."

Young Toby Hoxie, laughs and tears.

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MILWAUKEE

SEATTLE

With practically the same cast as last year, "Phantom" drew a large audience at the Grand opera house 8-12. Famous Gaiety music composed by Nathaniel Berry, Atkins Lawrence was Martin Berry, Belle Theodore played Ma Berry, and the others of the cast were as last year excellent in their respective parts. K. K. Berry, who was the only one of the principals was Mabel Wright, who appeared so happily as Helen Berry. Allen Cronin acted as Ned Berry, and of the children the Bryon Sisters, Allen and Vivian, became very popular. Seattle was filled with the "Phantom" party on the night of Over the Fence, as seen by small audiences 12, was just designated by a local critic as "the limit." Almost an exception to the general rule of burnt audacity of the "Lotta" crowd, the song "Lotta" was very popular. The "Lotta" crowd was crowded by the "Lotta" crowd 13-15. His programme of magic and mystery remains much the same as last year, though his newest illusion, "The Princess Sabotage," several short theatricals, and the "Lotta" crowd, and the "Lotta" crowd, musical set as the society feature of the programme. The Belle of New York 16-18. Heart 19, 20. Belle, 21, 22. Other People's 23-25. Hearts of Oak 27. 28. Alphonse and Gaston 29, 30.

Peppercorn had the usual large crowd of the Third Avenue 9, and very business was done at the end of the week. The play proved the best and dramatic one of this season. There was

[illegible]

THE STORKS: St. Paul, Minn., Dec. 7-10, Milano
THE SULTAN OF SULU (Harry W. Brown
mgr.): Grand Rapids, Mich., Nov. 25, Toledo, O.,
26, 27, Erie, Pa., 28, Syracuse, N. Y., 29, Boston,
Dec. 1-3, 7.
THE TROPIC GIRL (Orest Zloba, mgr.): Salt
Lake City, U. S., Nov. 27-29.
WHALOP OPERA: Gardner, Mass., Nov. 25, Lo-
minster, N. Mashua, N. H., 27-29, Marlboro, Mass.,
Dec. 1-3.
WHEN JOHNNY COMES MARCHIN HOME: Bos-
ton, Mass., Nov. 3-Dec. 12.
WILBUR OPERA (W. J. Fullwood): Lima, O., Nov.
24-29, Dayton, Dec. 1-4.
WILSON, FRANCES (The Tureador): Boston, Mass.,
Nov. 24-Dec. 4.
MISCELLANEOUS
BARLOW AND WILSON: Columbia, S. C., Nov. 25,
Chester, 26, Greenville, N. C., 27, Charlotte 28,
Monroe 29, Hickory Dec. 2, Asheville 3.
BARLOW'S (Johnny Van, mgr.): Beldenville, N. J.,
Nov. 25, East Stroudsburg, Pa., 26.
CULHANE, CHAS. AND WILSON'S (Van, H.
Chase, mgr.): Annapolis, N. C., Nov. 25, Mohr 26,
Yermonth 27, 28, Middleboro, Mass., Dec. 2, New-
bury, 3, 4, Bristol & North Attleboro, Mass., 5,
Fitchburg 6, Lowell 7, Milford, 8, Worcester, 9, And-
over 10, Vincennes 20, Terre Haute 21, Saginaw,
Ill., 22, Peoria 23, Danville Dec. 1, La Fayette,
Ind., 2, Muncie 3, Anderson & Marion 4.
GIBSON'S (Harry F. Curtis, mgr.): Andover, Mass.,
Nov. 25, Fairbury 26, Overtona 27, Astoria 28,
Fairmont 29.
GUY BROTHERS: Berlin, Conn., Nov. 27, Ham-
den 28.
HARRIS, H. H.: Havre de Grace, Md., Nov. 25, An-
napolis 26, Frederick 27, Martinsburg, W. Va., 28,
Winchester, Va., 29, Harrisonburg Dec. 1, Staunton
2, Lynchburg & Danville 3.
MCKINNEY BRAD. (H. Rice, mgr.): Andover, O.,
Nov. 25, Canton 26, Cincinnati 27, Union City, Pa.,
28, Titusville 29, Meadville Dec. 1.
MAHARA'S (Jack Mahara, mgr.): Washington, Kan.,
Nov. 25, Scandia 26, Belleville 27, Clifton 28, Blue
Springs 29, Topeka 30, Warren & Manhattan
5, Alma 6, Junction City & Clay Center 9, Gran-
ite 10, Lebanon 11, Smith Center 12, Norton 13.
PRIMROSE AND DOCKERTADEN'S (J. H. Dockert,
mgr.): Grand Island, Neb., Nov. 25, Omaha 26, 27,
Dec. 1-4.
QUINLAN AND WALL'S: San Antonio, Tex., Nov.
25, Temple 27, Marlin 28, Waco 29, Corsicana Dec.
1, Groesbeck 2, Austin 3, Dallas 4, Fort Worth 5.
RICHARDS AND PRINGLE'S (Rance and Holland,
mgrs.): Van Buren, Ark., Nov. 25, Russellville 26,
Dardanelle 27, Morrilton 28, Batesville 29, New-
port 30, Forest City 31, Helena & Greenville,
Miss. & Greenwood & Walnut 6, Canton & For-
t Huron 9, Natchez 10.
SAN FRANCISCO: Alhambra, Mich., Nov. 25, Adrian
26.
SIMP'S GUS: Saginaw, K. Y., Nov. 25, Hudson 26,
Tarrytown 27, Port Chester 28, Greenwich, Conn.,
29, Winsted Dec. 1, Torrington 2, Middletown 3,
Meriden & Westbury 4, 5.
TINK AND BARLOW: MINNISCHEL'S (A. C. Ochs,
mgr.): Hamilton, Minn., Nov. 25, Greenwood 26,
Greenville 27, Clarkdale 28, Helena, Ark., 29, Lit-
tle Rock Dec. 1, Pine Bluff 2, Monroe, La., 3,
Shreveport & Shreveport, Tex., 4.
VOIGT & CO.: Detroit, Mich., Nov. 25, Farm-
ington, Pa., 26, Trenton, N. J., 27, Washington, D. C.,
1, Dover 2, Boston 3, Paterson & Harrisburg 4,
New York 5.
WEST'S, WM. H. (Stanford S. Hinchey, mgr.): Min-
neapolis, Minn., Nov. 25-29.
VARIETY
AMERICAN BURLESQUES: Toronto, Can., Nov.
24-29.
BOHEMIAN BURLESQUES (Sam Myers, mgr.):
Buffalo, N. Y., Nov. 25, Paterson, Dec. 1-4, 5.
BRIGADIER BURLESQUES: New York city Nov.
24-29.
BROADWAY BURLESQUES: Patoka, Kan., Nov.
25, Columbus 26, Pittsburg 27, Coffeyville 28, Ga-
rrettsburg 29.
CITY CLUB: Philadelphia, Pa., Nov. 24-29.
CITY SPORTS: Providence, R. I., Nov. 24-29.
CLARK'S NEW ROYALS: Hartford, Conn., Nov. 24-
29.
CRACKER JACKS: Milwaukee, Wis., Nov. 24-29,
Muskegon, Minn., Dec. 1-4.
DAIRY DOGHERS: St. Louis, Mo., Nov. 25-29.
DICKSONS BOOZERS (Orest Hiel, mgr.): St. Marys,
O., Nov. 27, Hartford, City, Ind., 28, Spencerville,
O., 29.
EMPIRE SHOW (Jule Delmar, mgr.): Pittsburg, Pa.,
Nov. 24-29.
GAY NEW YORKERS (Harry Andrews, mgr.): Wes-
Point, Miss., Nov. 25.
HIGH ROLLERS: Baltimore, Md., Nov. 24-29.
IMPERIAL BURLESQUES: Pittsburg, Pa., Nov.
24-29.
IRWIN'S FRED, MAJESTIC: Washington, D. C.,
Nov. 24-29.
JACK'S, SAM T. OWN: St. Joseph, Mo., Nov. 25,
Kansas City, Mo., 26, Sedalia, Mo., 27.
JOLLY GRASS WIDOWS: New York city Nov. 24-
29.
KING AND QUEENS BURLESQUES: Mexico,
Mo., Nov. 25, Manassas, Ia., 26, Clinton 27, Wash-
ington 28, Chicago 29, Maryland, Mo., Dec. 1,
Richmond 2, Independence 3, Jolins & Nevada &
Leavenworth, Kan., 4.
KNICKERBOCKERS: Boston, Mass., Nov. 24-29.
LAFAETTE: Washington, D. C., Nov. 24-29.
LORDS BELLEFLORE: Worcester, Mass., Nov. 24-29.
MERRY MAIDENS: New York city Nov. 24-29.
MOONLIGHT MAIDS: St. Paul, Minn., Nov. 24-29.
NEW YORK GIRL: Fall River, Mass., Nov. 24-27.
OLYMPIA VAUDEVILLE: Springfield, Mass., Nov.
24-29.
ORPHEUM SHOW: Chicago, Ill., Nov. 24-29.
REFRESH, A.L.: Fall River, Mass., Nov. 24-29.
REILLY AND WOODS: Baltimore, Md., Nov. 24-29.
RICE AND FARMER AND GAIETY: Holyoke, Mass.,
Nov. 24-29, Lowell 27-29.
"TIGER LILLIES": Cleveland, O., Nov. 24-29.
TOPSY TORY BURLESQUES: Buffalo, N. Y.,
Nov. 24-29, Toronto, Can., Dec. 1-4, Rochester, N. Y.,
5-13.
TRANS-ATLANTIC BURLESQUES: New York city
Nov. 24-29.
UTOPIAN (T. W. Dittus, mgr.): Boston, Mass.,
Nov. 24-29, Worcester, Mass., Dec. 1-4, 5-13.
VANITY FAIR: Louisville, Ky., Nov. 24-29.
WEBER AND FIELDS: New York city-Indiana.
WORLD BEATERS: Rochester, N. Y., Nov. 24-29.
MISCELLANEOUS
BANDA ROSA: Ottumwa, Ia., Oct. 26-Indefinite.
HONGHONG BALLET: Chicago, Ill., Nov. 25, Colum-
bus 26, Lawrence 27, Oakfield, Wis., 28, Hartford 29,
Dartford Dec. 1, Watoums 2, Kankasau 3, Princeton
& Gesto 4.
HURLOCK: N. Y. York city Oct. 6-Nov. 29.
BROOK'S CHICAGO MARINE BAND Orchestra:
Bert A. Hall, mgr.: Watertown, N. Y., Nov. 25,
Amsterdam 26, Cobleskill 27, Saugerties 28, Poughkeepsie 29.
CAMPBELL'S JUBILEE SINGERS: Smith Falls, Ont.,
Nov. 25, Carleton Place 26, Almonte 27, Arnprior 28,
COLORADO GRANTS SHOW: Fayetteville, Tex.,
Nov. 25, La Grana 26, Smithville 27, Bastrop 28,
Caldwell 29, Dec. 1.
CREATORS' BAND (H. H. Few and Frank Gerth,
mgrs.): Worcester, Mass., Nov. 24, 25, Hartford,
Conn., 26, 27, Middletown 28, Springfield, Mass., 29,
Watertown, Conn., 30.
FELDER AND MRS. HERBERT: Ottumwa,
Ia., Nov. 24-29.
GAMBLE ERNEST CONCERTS: Ossawatimica, O., Nov.
25, Lebanon 27, Bremen 28, Cleveland Dec. 6-8.
GENTLY DOG AND FONT SHOW: Monroe, La.,
Nov. 25, Bastrop, La., 26, City 27, 28, 29.
GILPINS (The Hypnotists): Glasgow, Can., Nov. 24-
28, Ahlens 27-Dec. 2.
GRAY'S CRYSTAL GLASS SHOW: Franklin, N. H.,
Nov. 24-29.
HERRMANN, THE GREAT (Thurner and Ger-
man, mgrs.): Anacosta, Mont., Nov. 25, Great Falls
26, Helena 27, Bozeman 28, Livingston 29, Jamma-
town N. D., Dec. 1, Fargo 2, Winnipeg, Man., 3,
Grand Forks 4, Bismarck 5, Crookston, Minn., 6, and
6, Duluth & West Sioux, Wis., 9, Oakland 10.
KILLAR: Dayton, O., Nov. 24, 25, Delaware 26,
Columbus 27, Fremont 28, Toledo 29, Detroit, Mich.,
30-Dec. 3.
KING'S BAND (T. P. J. Power, mgr.): Paterson,
N. J., Nov. 25, Phillipsburg, Pa., 26, Clearfield 27,
St. Marys 28, Warren 29, Cleveland, O., Dec. 1-7,
Detroit, Mich., 15-21.
KNEVELL'S (The Conjurists): Madison, Ill., Nov.
24-29, Littlefield 27-29, Brazil, Ind. 1-3.
KOCIAN (Violinist): Rudolph Aronson, mgr.: Boston,
Mass., Nov. 24-29, Philadelphia, Pa., Dec. 1-3, Bal-
timore, Md., & Washington, D. C., 6, Newark, N. J.,
7, and New York, N. Y., 10, Detroit, Mich., 12,
Cleveland, O., 13.
LIQUID AIR (W. N. Patty: Thearle and Hansford,
mgrs.): Portland, Ore., Nov. 25, Salem 26, San
Jose, Cal., 27, Santa Rosa Dec. 1, San Jose
2, Vallejo 3, Stockton 4, Oakland 5, Los Angeles
9, 10.
MACET, EVA BARTLETT, ENTERTAINERS: New
City, Kan., Nov. 23, Larned 24, Neola, O. T., 25,
Pawnee 26, Perry 27.
NOBLE'S SHOW: Columbia, S. C., Sept. 23-Indefinite.
PERKINS, ELI: Mishawaka, Pa., Nov. 25, Freeburg
26, Middlefield, N. Y., 27, Adrian, Dec. 1, Jan. 3,
SANTANELLI (Hypnotist): Wichita, Kan., Nov. 24-
29, Eldorado Dec. 1-3.
SOUBA AND HIS BAND (Frank Christiansen, mgr.):
Elmira, N. Y., Nov. 25, Williamsport, Pa., 26,
New York, N. Y., 27, D. C., 28, City 29, 30,
29, Orange 29, New York city 30, Paterson, N. J.,
Dec. 1, Troy, N. Y., 2, Pittsfield, Mass., 3.
VANORA (Hypnotist): Emporia, Kan., Nov. 24-29,
Dec. 1-4, 5.
WOOD (Magician): City of Mexico-Indefinite.

There is a new play, a very new play, in the hands of the actors, but the present production is a very old one. The character of the play is a very old one, and the actors are very old. The play is a very old one, and the actors are very old. The play is a very old one, and the actors are very old.

The Academy of Music has an attractive card in the Voltaire Opera. It is a very clever play and worthy of serious consideration, and is handled with fine effect by a capable company.

Andrew Mack has a new play and a good one in the hands of the actors. The play is a very old one, and the actors are very old. The play is a very old one, and the actors are very old. The play is a very old one, and the actors are very old.

ST. LOUIS.

The Wizard of Oz—William H. Crane and David Warfield Score—Music Notes.

(Special to The Mirror.)

St. Louis, Nov. 24. The Wizard of Oz received rather harsh treatment by the local critics and the opera did not do a record breaking business.

William H. Crane returned to the Olympic last evening in David Warfield, in which he had a very large week last season.

David Warfield came back to town Sunday evening in his great hit of last season, The Auctioneer, this time appearing at the Century.

George Sidney followed Ward and Volan, with whom he created a very clever Hebrew character, appearing in every way at the Grand yesterday.

Among his support are: Fred Wych, Edward Clark, Daniel Sullivan, Frank Gibson, Will J. Hagan, Thomas Crowley, Ed Gilman, Walter Thompson, Norman Brothers, J. C. Smith, Barney Smith, Annie Martell, Florence Adler, Lila Bloodgood. The Village Postmaster follows.

The Night Before Christmas, one of the Havlin successes of last season, is the offering this week. Among the season's support are: Miss Gaudin, James Horton Drew, James R. Martin, Frederick Brown, Frank Bryan, James J. Boyd, James R. Nichols, Ida M. Nelson, Marie Kline, Marie Glover Clifton, Augusta Harris, Edith Jensen, Emma Morton. The Man Who Dared next week.

The over-jolly Nellie McHenry is at the Imperial in her old favorite, M'Liss. In the company deserving of mention are: M. E. Healey, Frank Dayton, Howard Sydney, Charles Young, L. J. Lewis, Charles Davis, Thomas J. Murray, W. J. Deane, Grace Young, Bonnie Graham. The Road to Ruin is underlined.

The Union Musical Club opened the season 1902-1903 at the Odeon Saturday evening. The soloists were Madame Susanne Adams and Leo Stern.

At a recent meeting of the Executive Committee of the Choral Symphony Society, Secretaries Walker and Spamer were enabled to report the entire success of the Choral Symphony Society's subscription season of concerts from the standpoint of the subscription thus far underwritten by the membership.

In all some \$12,000 worth of subscriptions have been taken by the members and their friends, and after providing for the usual complimentary offerings, there will be but a few choice seats left before the close of the subscription sale. Hitherto the society has not met with nearly the success it deserved in its plan of single seat sales. This plan was in vogue for many years, and every year the need of a change of plan, which the officers were loath to adopt, became more manifest. This year, and for the season that begins with the great Pugno concert Thanksgiving eve, the initial audience will practically consist of those who have secured their bookings for the entire season of six subscription concerts. J. A. Norton.

CINCINNATI.

Bertha Gelland at the Grand—The Great Ruby at Heck's—Other Plays of the Week.

(Special to The Mirror.)

Cincinnati, Nov. 24. Melodrama predominates in our Thanksgiving bills this year, both the Grand and the Pike going in for that form of entertainment in addition to the houses usually offering it. The most important of these is Notre Dame which Bertha Gelland brought to the Grand to-night. Miss Gelland made her stellar debut here two seasons ago, and was welcomed back to-night by a large and friendly audience. Of the supporting company Frank C. Bangs, Frank Lowe, Oswald York, George W. Barber, William F. Owens, and Marion Barney won especial praise. Annie Russell Dec. 1. Anna Held Dec. 5.

Northern Lights had its first hearing in this city when presented by the Pike company yesterday. Byron Douglas was a striking Swiftwind, and the production as a whole proved one of the most pretentious and successful of the season.

The Great Ruby also reached here for the first time yesterday, and proved most pleasing to the patrons of Heck's. Horace Vinton and Emma Butler excelled in the leading roles.

A Thoroughbred Tramp that was one of the striking successes of last season at the Lyceum began a return engagement with yesterday's matinee.

All On Account of Elina, with Edward See and Stella Kenny in the principal roles, in this week's attraction at the Walnut. Up York State follows.

The delightful peasant play, Almenranch and Edelweiss, was admirably played by the German company at the Grand last night.

While in this city last week Richard Mansfield purchased the private car of President Ingalls, of the Big Four Railroad, and will use it on his future tours.

Bosse's matinee concert at the Pike Nov. 20 drew a large and enthusiastic audience as usual. Sara Moore has resigned from the Pike forum. The name of her successor has not been announced.

The John Robinson Circus has returned from one of the most successful seasons in its entire history, and is now in its winter quarters at Terrace Park. H. A. Burton.

Dave Davidson, Knickerbocker Theatre Bldg., Room 501.

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Henry V. Donnelly as Sir John Falstaff.
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Extra Matinee Thanksgiving Day.

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Woe a great success. -- Times. JAMES H. HACKITT
Professors Winston Churchill's Play.
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David Belasco presents Mrs. LESLIE CARTER DU BARRY.
Wed. Dec. 1--David Belasco will present Stancho Stano to the Barling of the Gods.

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Etta Henderson's dramatization of
CLAIRE AND THE FORGE MASTER
produced last at the Girard Avenue Theatre, Philadelphia, Pa., to fine business. For that play and the only dramatization of Gaboriau's novel, "Within an Inch of His Life," entitled,

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THE USHER



Recent cable advice from Paris to the Herald state that Alfred Oger, who has been made the president of the French Authors' Society, announces that he will carry out certain urgent reforms, "such as insuring authors' rights in America and Russia." He also states that he "has made up his mind to attack the great Theatrical Trust abroad. He is full of hopes of success."

Foreign authors' rights seem to be well safeguarded in this country. In fact, members of the Trust are the best friends of the foreign dramatists here. It is to their effort to "corner" the foreign play market that the enormous royalties which are paid to French and English dramatists are due. Monsieur Oger's threats seem to be pointless.

The device of placing actors in the front of the house to take part in the action of the play is not a new one, although Mr. Brady in his production of Miss Matthews' comedy, *Pretty Peggy*, seems to have exceeded previous efforts in this direction. In Edmund Kean, *The Royal Box* and various farcical plays produced several years ago in this city the same idea was utilized in a smaller way. In *Pretty Peggy* a large number of the dramatic personae are seated in the boxes, front seats and the balcony and gallery during one scene of the play. The effect is said to be surprising to the real audience.

A. M. Palmer is in poor health and has been obliged to give up his active duties with Richard Mansfield and return to his home in this city. Mr. Mansfield denies the stories that have been published to the effect that he has quarreled with Mr. Palmer. It is feared that Mr. Palmer's illness is of such a nature that he will not be able to resume theatrical work. If his retirement is permanent it would seem to be a suitable time to suggest a public testimonial to a manager who for thirty years stood among the leaders of the theatre, and who is the only remaining member of the trio of famous managers which included Lester Wallack and Augustin Daly.

Under the caption "The Theatrical Situation," the Indianapolis Sun has published the following editorial:

The Theatrical Trust is hitting Indianapolis hard. Not a new production has, this season, been given at English's Opera House, the local vehicle of the Trust. The local management, which is chiefly characterized by its babyish weakness, has made only cheap excuses for its many shortcomings.

It is a tough proposition when a Trust seeks to control our pleasure and recreation.

That is the situation in Indianapolis at present. The only new things—the only entertaining plays and acts this season—have been produced at the Park and the Grand.

English's Opera House, in control of the Trust and an impotent local management, is furnishing us with a lot of silly, colorless, profitless and wholly bad productions, like *Miss Simplicity* and *Madame Dams*.

It is discouraging to contemplate the local theatrical situation. However, the remedy is in our own hands. We can refuse to patronize theatrical relics of a dead past, such as English's offer us—we can refrain from paying tribute to a management that is less senseless than it is blind.

In the old days, when Dickson and Talbot actively dominated local theatricals, we received the best attractions on the road. To-day we receive what the Trust is disposed to give us, and only that. We are denied the right to adjust our pleasures to suit ourselves—we are told to pay our money for the old, wormy chestnuts of the stage or go without. And we are fools to accept the situation with complacency. We are fools to pay \$2 for an entertainment given to other cities for \$1.50, and we are fools to concede that a play capable of filling the house for three nights or a week should remain here but one night at an increased and totally unwarranted rate.

We can correct the condition if we are so disposed, as before stated. We can begin by making the English Opera House management, stupid though it may be, understand that a lot of second-rate and ancient plays cannot be palmed off on us with brazen impunity.

An observant playgoer in Providence, R. I., writes: "That there seems to be something radically wrong with the Syndicate's booking system is shown here, where we have not had a comic opera or musical comedy this season. The Providence Opera House has had some strong attractions and the players have been excellent, but in most cases the plays have been poor. Providence theatregoers are getting hungry for opera and it is earnestly hoped that ere long something of this kind will come our way." Out West they have been complaining that there has been virtually nothing but musical comedy and light opera this sea-

son. The "scientific" bookings of the Syndicate are thus again eloquently illustrated.

The Baltimore News celebrated its thirtieth birthday anniversary recently, and high words of praise and hearty congratulations were received by it from men eminent in all walks of life. The News is a straightforward and independent journal which has a note far more than local to the city where it is published, and under the editorship of Robert L. Carter it has made remarkable progress during the past few years.

We do not hear so often nowadays of the irresponsible methods of managers traveling in the one-night stands who hold their contracts so lightly that they will cancel dates that have been kept for them virtually without notice and certainly without right. James English, manager of the Kentucky, the new theatre of Paducah, writes of a case of this kind as follows:

On March 29, 1902, William Henry Rudolph, manager of the Old Jed Prothy company, contracted with me for a matinee and night performance on Wednesday, November 19, 1902. This date was religiously held by me, although I had applications for three other attractions for the same day—attractions of merit and offered by responsible parties who would have played the date if booked. Seven days ago, the agent for Old Jed Prothy failing to appear, I began wiring around to locate him, and finally found Mr. Rudolph at Paris, Ill. I sent him two messages, which he did not answer, but which I know he received. To make a long story short, this man threw down the date with me without any notice whatever and changed his route and went a different way. Last Sunday I telephoned him at Evansville and asked him what was the matter, and the only answer I received was that he saw fit to change his route in order to save railroadage. I threatened to bring action against him and in turn was threatened with annihilation. Rudolph threatened to "put me out of business" if I said anything about the violation of contract, claiming to be a member of the Business Men's Theatrical Club, of which club I am a charter member. He stated further that he would have one of the prominent booking firms of your city "put me out of business." I wish to warn managers of one-night stands throughout the country against this man. If this man Rudolph had given me any kind of notice I would have been more than glad to accommodate him, but in consequence of his action my house is dark Wednesday matinee and night and I have no recourse unless I go to law about it.

Mr. English's indignation appears to be well founded. Utter disregard for the rights and interests of others is not a policy that pays in the long run.

"SEP" WINNER DEAD.

Septimus Winner, once a very prominent figure in the musical life of America, died suddenly at his home in Philadelphia, on Nov. 25. Mr. Winner was born in Philadelphia on May 11, 1827, and passed nearly the whole of his long lifetime in that city. He was a composer, a verse writer, a music publisher, and a prolific writer on musical subjects.

The most widely known of Mr. Winner's compositions were "The Mocking Bird," "What is Home Without a Mother," and "Give Us Back Our Old Commander." For "The Mocking Bird" he received \$35. A few years later the publishers of the song admitted that they had realized a large fortune from it. "What is Home Without a Mother" was almost equally popular and was played and sung wherever the English language is spoken. His song, "Give Us Back Our Old Commander," made a great stir when it came out and almost got the author into serious trouble. It was published immediately after the removal of General McClellan, during the Civil War. Within a week it was being sung from one end of the Union lines to the other. The War Department took note of it and issued an order forbidding any one to sing it in public. Actors were warned that they would be imprisoned if they sang the song. Mr. Winner, who had no thought of treason in writing the song, was notified that further publication of it would result in his confinement in Fort Lafayette.

Beside his songs, Mr. Winner wrote and published nearly two hundred technical books on musical instruments. He contributed verse to a number of the old American magazines, and only recently he completed a long poem entitled "The Cogitations of a Crank." He was the founder of the Musical Fund Society of Philadelphia.

IRIS.

R. H. Russell, the publisher, has just brought out a very attractive edition of Arthur Wing Pinero's drama, *Iris*, in which Virginia Harwood is now starring. The book is illustrated with fine reproductions of photographs of Miss Harwood and members of her company in various scenes of the play. The letterpress and the binding are of the artistic quality that Mr. Russell invariably turns out. *Iris* proves almost as engrossing as a reading play as when presented on the stage. The descriptions of the settings and the stage directions are so completely and lucidly set forth that with but a little use of the imagination the scenes appear clearly before the reader's eyes. Mr. Russell is doing much to increase the taste of the public for play reading. During the past three or four years he has published in very attractive style at least half a dozen of the most popular dramas of the day.

CIRCLE THEATRE LEASED.

Herbert and Etherington have leased the Circle Theatre at Broadway and Sixtieth Street, and are doing all in their power to make this one of the coolest theatres in Broadway. A new set of orchestra chairs of latest pattern will be installed within a few days. The stage will be lowered and remodeled, and the auditorium raised slightly at the back. When finished this house, it is promised, will be one of the most complete and comfortable in the city. The Herbert Stock company, which will make its permanent home at the Circle Theatre, will be composed of recognized talent. Bijou Fernandez and Charles D. Waldron have been engaged for leading roles.

ROSE COGHAN OPENS NEW THEATRE.

Last Thursday Rose Coghlan and her company passed through New York from Paterson to Bridgeport, and after presenting *The Second Mrs. Tanqueray* in Bridgeport, again crossed the city on Friday en route to Bluefield, W. Va., where on Saturday Miss Coghlan dedicated the new Elks' Opera House before an audience which represented more than \$3,000 cash, and was gathered from many sections by excursions of the Norfolk and Western Railroad. The new Opera House is well lighted, heated and comfortably seated, and special provision has been made in dressing-room accommodations. The stage is adequate, and has a loft for scenery.

AMERICAN ACADEMY MATINEE.

The second of this season's series of matinee performances by students of the American Academy of Dramatic Arts was given at the Regine Theatre last Thursday. The programme was especially well arranged. It consisted of a comical farce, a serious monologue, and an old three-act comedy of former fame. The audience was, as usual, large and demonstrative.

The opening play, by Margaret Cameron, bore the title *A Desperate Chance*, but it had no connection whatever with the melodrama of that name. This *A Desperate Chance* had to do with the adventures of five young women in a country cottage, who venture to march against a burglar, and discover at the end that the intruder was only a cat. The little farce is sufficiently supplied with action and clever lines to make it amusing, and it was played in bright, energetic fashion by the students. The cast was as follows:

Mrs. John Burton..... Isabel Oulow
Mrs. Valerio Arnsby..... Mary Nash
Miss Fred. Dixon..... Helen Oulow
Mrs. Charles Dore..... Helen Oulow
Miss Edith Brent..... Anita Oulow

The second number on the programme was a monologue, entitled *Cherry Blossoms*, written by Van Tassel Sutphen and acted by Rose Hildner. The monologue was published in *Harper's Magazine* last summer, but it had not been presented before upon the stage. The subject is Japanese, and as in all Japanese stories and plays of the present period, the heroine is a native girl in love with an Anglo-Saxon. Of course she dies as the curtain falls. Despite the complete lack of originality in both theme and treatment, the monologue proved entertaining and the audience was, apparently, delighted with it. Miss Hildner played with great sincerity and feeling, and was at all times graceful. She did not, however, create an illusion as to her nationality, since her accent was far from Japanese and her manner did not suggest the Orient. The stage was set very prettily indeed, and the incidental music, by Gustav Seeger, was characteristic and pleasing.

The revival of *The Serious Family*, long a favorite comedy with the old stock companies, was, in a way, the most interesting feature of the afternoon. The students had been rehearsed by William Seymour, who was, of course, well qualified to instruct them in the traditional business, and the result was that the performance had about it a delightful old-time flavor. To modern eyes and ears *The Serious Family* is often dull and tedious, but it is decidedly worth while now to be reminded of what a former generation found amusing.

The students, almost without exception, made a brave showing in the roles that were played years ago by some of the most famous comic actors and actresses of their time. Ernest Crawford as Ammadah Sleek, the sanctimonious old mischief-maker, gave a very creditable impersonation indeed. In voice, manner and bearing he was true to the part. Sydney Francis Lee was a boisterous, active Captain Murphy Maguire, though his Irish accent was a way of eluding him most of the time. Henry Conklin was an acceptable Charles Torrens, and Meredith G. Brown made a hit with his make-up and manner in the character of Danvers.

Margaret Etheridge as Mrs. Torrens acted with unusual discretion and ease, and her impersonation was worthy of the many plaudits that she won. Jennie Crommette was an exceedingly good Lady Cressley, giving to the role precisely the right flavor. Emma Cressley was a vivacious Emma Torrens, and the other roles were for the most part in good hands.

AL PHILLIPS.

Al Phillips, pictured on the first page, ran away from college and became a professional actor at eighteen years of age. He had been an active amateur and spent most of his boyhood days around the theatre. During his few years as a professional he has played at least a hundred parts, giving a varied experience in all the different lines of work. His last season was devoted as leading man for the Proctor Stock, New York, and the Empire Stock, Toledo. This season he is playing the minister in *The Bonnie Brier Bush*, with J. H. Stoddart, and the newspapers are unanimously kind to him. No one can be more conscientious in his work than is Mr. Phillips, who always gives the public his best efforts, whether in a one-night stand or a large city. He hopes to advance as much in the next few years as he has in the past, for he started at the very bottom of the ladder and has climbed steadily upward.

MRS. GILBERT WAS GONE.

While Annie Russell's company were playing *The Girl and the Judge* in Buffalo last week the members arranged to make a trip to Niagara Falls. The day agreed upon turned out stormy, and so they stayed comfortably in their respective hotels. When they met at the theatre at night, what was the surprise of all to hear Mrs. Gilbert ask: "Why did you not go to the Falls?" "Surely you didn't venture out to-day?" they replied. "Of course I did," said the veteran actress. "I went to the Falls and back and am none the worse for the trip."

MUSIC NOTES.

The Oratorio Society opened its thirtieth season at Carnegie Hall last Tuesday evening by a performance of Mendelssohn's "St. Paul," under the intelligent direction of Frank Damrosch. This work has not been heard in New York for a number of years, but was greatly enjoyed by the ultra musical. The soloists were Shannah Cummings, soprano; Katherine Felton, contralto; Ellibon Van Hoesen, tenor; Anton Van Roey, Albert Janpolski, and Robert Hosen, basses.

Herman Hans Wetzel gave the first of a series of five concerts at Carnegie Hall Wednesday evening. The material was selected largely from the Philharmonic Society. Ossip Gabrilowitch, the Russian pianist, played with the orchestra, and Elsa Ruessner, cellist, who has not been heard here for two years, also appeared.

A series of musical afternoons will be given at Daly's Theatre, including a recital by Ossip Gabrilowitch on Dec. 4.

At the last of the Sunday evening concerts at the Metropolitan Opera House Sunday, the People's Choral Union rendered "Fair Ellen," with Frank Damrosch directing; Shannah Cummings and Gwilym Miles, soloists.

The New Century Quartette gave a concert at Mendelssohn Hall Thursday evening under the management of Henry Wolfsohn.

S. Camillo Engel, a young Hungarian resident of this city, writer for the piano, voice and violin, gave a concert of his own compositions in Mendelssohn Hall Wednesday afternoon.

The New Orleans *Daily Picayune* reports the complaint of the good people of New Orleans against ticket speculators, who are reported to have bought up all the best seats and boxes for the French opera the opening night, and are holding them for high prices.

Amy Whaley, dramatic soprano, filled an engagement in Boston Sunday as soloist for the First Regiment Band.

The much heralded young Bohemian violinist, Kochian, made his debut in the presence of a large audience in Carnegie Hall, Saturday evening. He is a slender, blonde youth, with a seriousness of expression and a confident stage presence. His first number, "Concerto F Sharp Minor," by Ernst, convinced the audience of his ability. His other programme numbers were from Tchaikowsky and Paganini. His playing is notable for the smooth, oily bowing, rather than brilliancy of technique, a peculiar, sweet, soulful, crying tone, that won the enthusiasm and delight of his auditors. He was obliging with encores, even playing two dainty bits at the close, while the audience stood. Julie Geyer, the solo pianist, rendered a Weber concerto satisfactorily. The orchestral selections, under the able direction of Walter Damrosch, were well executed.

Hal Brown, title-role, *A Ragged Hero*.

PERSONAL.



DONNELLY.—Henry V. Donnelly, the founder and proprietor of the Donnelly Stock company at the Murray Hill Theatre, is appearing with his organization this week as *Falstaff* in *The Merry Wives of Windsor*. Mr. Donnelly plays so rarely nowadays that his appearances are worthy of especial attention. As "that mountain of flesh," Sir John, he displays admirably the rich, hearty humor that made notable his performances in modern comedy roles many seasons ago.

DREW.—John Drew presented last week to the Harvard University Library a very valuable collection of theatrical history and biography which he secured from the estate of the late Robert W. Lowe, of London. The collection includes several hundred books and pamphlets, many of which are very rare.

ROWLAND.—Ellen Rowland has resigned from the Julia Marlowe company and has been engaged for Mrs. Bloodgood's company in the coming production of the new Clyde Fitch play, *The Girl with the Green Eyes*.

ANDERSON.—Agnes Ardeck is to be starred in Mrs. Charles Avery Doremus' version of *The Scarlet Letter*, opening in Geneva, N. Y., on Thanksgiving Day.

PALMER.—A. M. Palmer is reported to be improved in health in spite of sundry newspaper reports to the contrary.

DUSE.—Eleonora Duse was too ill to play at the announced Saturday matinee in Baltimore, having undergone a slight surgical operation upon her throat.

KIDDER.—GLASER.—Kathryn Kidder and Lulu Glaser are both recuperating at the Hot Springs of Virginia.

CABILL.—Marie Cabill was taken ill while passing through this city on Nov. 16, the result of eating a disordered lobster, but was able to rejoin Sally In Our Alley at New Haven. There is more than one kind of "lobster" to make people ill.

RITCHIE.—Adele Ritchie has sued the New York, New Haven and Hartford Railroad Company for \$5,000 damages for alleged brutal treatment by a conductor last September.

GROSSMITH.—Weedon Grossmith has instructed his attorneys in London to proceed against J. M. Barrie if, as Mr. Grossmith suspects, Mr. Barrie's new play, *The Admirable Crichton*, is found to strongly savor of *The Night of the Dresser*.

DRESSLER.—Marie Dressler was again very ill at her apartments in this city last week, but was said yesterday to be rapidly recovering her health.

BOUCICAULT.—Aubrey Boucicault has adapted the German play, *Alt Heidelberg*, recently shown at the Irving Place Theatre, and will present his version at the Princess Theatre on Dec. 15.

BUTLER.—Etta Butler, threatened with an attack of typhoid fever, was in Roosevelt Hospital last week, but expects to appear as arranged with Dan Daly in *The New Clown*.

LYNDEN.—Sylvia Lynden began her tour in *The Gay Lord Quex* at Newport News, Va., on Saturday.

FRAWLEY.—Daniel Frawley has written a long and interesting letter to James Neill telling all about theatricals and other concerns in Manila. Mr. Neill had the letter printed in the *Winnipeg Town Topics*.

LOFTUS.—Cecilia Loftus will sail from Bologne on Dec. 4, on the *Noordan*, for New York, to rejoin E. H. Sothern's company.

CABLE.—George W. Cable came into town last week from his summer home at Northampton, L. I., and oversaw the rehearsals of Paul Kester's dramatization of his novel, "The Cavalier," with which Julia Marlowe will follow Iris at the Criterion on Dec. 8.

GILMAN.—Mabelle Gilman secured last week an option of purchase on the Albany apartment house on Broadway just above Fifty-first Street. It is one of the oldest apartment houses in the city and the supposition is that Miss Gilman is going in for speculation.

MANSFIELD.—Richard Mansfield purchased last week the private car of President M. H. Ingalls, of the Big Four Railroad, a car that cost originally \$20,000. Mr. Mansfield began to use the car this week.

Ernest Lanson, Lem, York State Police.

Hal Brown, title-role, *A Ragged Hero*, 9.

arrived to make his debut in the chief role. Ray Davis, an excellent actor, as the husband, gave a most convincing performance. The play is a comedy, and the acting is of a high order. The play is a comedy, and the acting is of a high order. The play is a comedy, and the acting is of a high order.

Metropolitan—A Prince of Tatters.

Comedy in four acts by Sidney R. Hillis. Produced Nov. 27.

Prince Henry Van Ruyter Al. H. Wilson
Lord Edward Grey Mark Price
Lady Helen Fanny Bloodgood
Lord Edward Grey Mark Price
Lady Helen Fanny Bloodgood

Charles H. Yale and Sidney R. Hillis presented Mr. Hillis' new play, A Prince of Tatters, at the Metropolitan on Nov. 17, with the German comedian, Al. H. Wilson, in the stellar role.

On reaching manhood he fights a duel in defense of the good name of Lady Helen's mother, and he kills his superior officer, for which act he is exiled and his estates confiscated. He flies to England in search of his wife, only to learn that after her mother's death she has been taken to America by her uncle and guardian, Lord Edward, and she is living at the home of Lord Edward and his wife, the Countess of New York. Poor and without friends, in order to reach the New World he agrees to join the merchant party of Dutch burghers in their uprising against the English rule; but on reaching these shores finds he has been deceived and that his sword is pledged to aid men who intend to assassinate the Governor. In the meantime he has rescued Lady Helen from the insults of some drunken smugglers and learned her identity. He follows her to New York, sees the Governor and reveals to him the plot against his life, but withholds the name of his wife. They are, however, betrayed by one of their number, and, while giving the plotter warning, Hugo is recognized, arrested as one of the conspirators, and sentenced to be hanged. His life is saved by the Governor, who was in him his informant, and the curtain falls on the young hero happily reunited to his wife.

Mr. Wilson gave an excellent impersonation of the happy-go-lucky soldier of fortune, and was equally at home in comedy and in the more serious moments of the play. His appearance in such a role in his favor, his voice is sweet and true, and his songs very well rendered, the "Winding of the Yarn" being especially catchy, sending every one home humming the refrain. Next to the stellar role, the greatest honors were won by little Frances Clinton as little Spiggle, a remarkably clever child in a remarkably clever part, totally different from the general run of children's parts.

Mr. Wilson and Hillis have surrounded Mr. Wilson with an unusually good company—George Riddell, bluff and frisky, as the Governor; J. J. Fitzsimmons, in a light comedy role, excellent; and Harry Fisher and Al. H. Holstein, capital. Kate Benetson, as Lady Helen, was a picture in her lovely gown and played with much earnestness. Fanny Bloodgood made merry as Ann Cleverton, the little Dutch friend and companion of Lady Helen, and Eva Byron looked and acted the grand dame to perfection—even the small part of Mother Bloetser was well played by Lillie Clinton. Altogether the company is an uncommonly even one, and the period of the play, 1700, gives opportunity for picturesque scenery and quaint dresses.

New Star—Not Guilty.

Melodrama in four acts by Joseph Le Brandt. Produced Nov. 17.

Tom Dalley A. H. West
George Dalton Will D. Ingram
Long Shot Logan W. F. Granger
John O'Dowd Walter A. Mann
John O'Dowd Walter A. Mann
John O'Dowd Walter A. Mann

Joseph Le Brandt's latest effort in the line of melodrama, Not Guilty, was given for the first time before a New York audience at the New Star last week. While the play follows conventional lines, it is well constructed and contains several situations calculated to arouse the enthusiasm of the average popular audience. The plot, of course, includes murder, jealousy, revenge and the other passions incidental to all plays of this class. The story deals with the murder of James Sheldon, a wealthy mine owner, who disinherits his daughter, Constance, on account of her love for Frank Rawdon, the mine superintendent. By his will he leaves his money to his nephew, George Dalton, a worthless fellow who promptly conspires with Long Shot Logan to murder his uncle. Mary Logan, Long Shot's sister, who has been wronged by Dalton, sees the murder done, but is silenced by the promise of Dalton to make full reparation for the wrong he has done her.

Rawdon is accused of the murder by Dalton, who also adds the crime of the betrayal of Logan's sister to Rawdon's shoulders. Tom Dalley, an ex-Secret Service man, who has a grudge against Dalton, is instrumental in unravelling the mystery and fastens the crime on the real culprit, with the assistance of Mary and Long Shot, the latter being set free for turning State's evidence. Rawdon's name is cleared and he claps the faithful Constance to his heart as the final curtain falls. Dalley is rewarded by getting the hand of Nora O'Dowd. Vice is punished and virtue triumphs in the good old way, and the happy tinkling of the marriage bells brings the play to a finish that sends the audience home in a pleasant frame of mind.

The acting was excellent throughout. A. H. West was very effective as Dalley, the detective, and Angustin McHugh looked well and acted capital as the long suffering hero. Benita Lee made a pretty heroine, and had the sympathy of everybody. Florence Weston, a handsome girl, made a distinct hit as Nora O'Dowd. Walter A. Mann was clever in the part of the Judge, and Thomas F. Morley, as a typical New York policeman, took the gallery by storm. Johnnie Morley, as Swiper the Newswort, was another warm favorite, and Will D. Ingram earned the honors that always fall to the lot of the heavy villain.

The mountings and accessories were good and the attendance was large throughout the week. William T. Knapp's production, A Kentucky Feud, is underlined.

American—East Lynne.

East Lynne was revived by the Stock company at the American Theatre last week. The offering was up to the good standard of the other produc-

tions of the company and very large audiences took advantage of the opportunity of seeing the popular old melodrama. Maurice Freeman was again seen to advantage in the role of Archibald Carlyle, playing with much feeling and energy. Jeanette Rogers as Lady Isabel gave her usual good portrayal. In many of the scenes she caused the free use of her hands. Lillie Hayer was excellent in the part of Barbara Hare. Helen Beaumont as Miss Carlyle caused much laughter, being decidedly humorous without overacting the part. Robert Cummings was a good Sir Francis Levison. Thomas Reynolds as Richard Hare gave an even delineation, acting a part out of his usual comedy line. The Lord Mount Severn of Frank R. Jamison, the Joyce of Laura Almondo, and the Little Willie of Meenie Gruu were adequate portrayals. The other parts were adequately handled. The scenes were in keeping with the play. Kidnapped is the current bill.

Third Avenue—The Game of Life.

Melodrama in a prologue and four acts, by W. Howell Poole. Produced Nov. 24.

Walter Ravenscroft Richard Winter
George Malcomb Dean Burup
Pedro Gomez Frank Oppen
Dick Karsens J. C. Elise
Sylvia J. V. Henshaw
Gray Tate James P. Grant
Antonio J. B. Harwick
Agnes Ravenscroft Mary Louise Allen
Florence Malcomb Elma Gillette
Lillie Good Laura Oakman

The English melodrama, by W. Howell Poole, The Game of Life, had its American premiere at the Third Avenue Theatre yesterday afternoon. It is in a prologue and four acts, opening with a scene in a miner's cabin in California about the year 1800.

Walter Ravenscroft and George Malcomb have been partners in a mine that has "panned out" remarkably well, giving them a joint fortune of \$200,000. When the play opens the miners are closing their business; Ravenscroft preparing to go to England, and Malcomb to remain in California. In their early life they have loved the same woman, Agnes Ravenscroft, who has married Walter Ravenscroft. A quarrel ensues between the men about her, and blows follow. Pedro Gomez, a Mexican, "greaser," who has always hated Ravenscroft, crops up to the window of the cabin and shoots him. The wounded man falls to the floor and expires. Gomez persuades Malcomb to flee to England, there to inherit a fortune soon to fall to Ravenscroft. The later scenes are laid in California and England, a lapse of twenty years having passed between the prologue and the first act. Walter Ravenscroft, Jr., the son of the assassinated miner, has since grown to manhood. The plot surrounds the young man and his endeavor to avenge the murder of his father, that is finally achieved by the arrest of the villain in the last act. There are counterplots involved that add color and interest to the story.

For a melodrama of its class, it is very good. The action is well sustained and a free use of fire arms strongly appealed to the gallery.

Harland Winter doubled the parts of the original Walter Ravenscroft and later that of his son, very capably. Dean Burup was acceptable as Gomez Malcomb. The Pedro Gomez of Frank Oppen was a creditable character sketch. Mary Louise Allen made a very good Agnes Ravenscroft. Elma Gillette played the dual role of Florence Malcomb and Lillie Good, the adventures of the play, in an able manner. Laura Oakman scored in the role of Lillie Good, the ingenue part. The other characters were well sustained. The many scenes were in good taste and the continuing was adequate. A large audience applauded the thrilling parts of the melodrama to the echo. Next week The Searchlights of a Great City.

At Other Playhouses.

FOURTEENTH STREET.—Chauncey Olcott offers Old Limerick Town.

GRAND OPERA HOUSE.—Anna Held appears in the second edition of The Little Duchess, with Scharet as an added feature. This is the second week of the engagement.

HARLEM OPERA HOUSE.—Mrs. Patrick Campbell appears in repertoire.

KNICKERBOCKER.—William Gillette continues in Sherlock Holmes. Next week Nat C. Goodwin and Maxine Elliott in The Altar of Friendship.

SAVOY.—Ethel Barrymore still presents A Country Mouse and Carrots.

CITICORP.—Virginia Harned continues in Iria.

RELINCO.—Mrs. Leslie Carter presents Du Barry for the last time. Blanche Bates follows in The Darling of the Gods on Dec. 3.

Mrs. Osborne's PLAYHOUSE.—A new arrangement called Fads and Follies is to be tried this (Tuesday) evening.

ACADEMY OF MUSIC.—The Ninety and Nine continues to enthrall the lovers of melodrama. Patricia O'Brien and her company remain in The Night of the Party.

CASINO.—A Chinese Honeymoon is continued to big business.

DALY.—A Country Girl is the offering.

NEW STAR.—A Kentucky Feud is the week's attraction.

HERALD SQUARE.—Martin Harvey puts in his last week in A Cigarette Maker's Romance and Rouget de Lisle. Richard Mansfield in Julius Caesar next week.

BURRO.—Mabelle Gilman continues in The Mocking Bird.

METROPOLIS.—The Four Cohans appear in The Governor's Son, seen and applauded in town last season.

A GREAT SCENE.

The storm scene in Mary of Magdala at the Manhattan Theatre has been wonderfully improved since the night of the production, when its realism and force amazed even those adept in the devices of the theatre. As it is now accomplished, it undoubtedly is the most effective simulation of a tempest that the American stage ever has witnessed, and it has added force upon the imagination, because it is symbolical of the motive of the drama. Before the curtain rises the theatre is in darkness, and Wagnerian storm music in a measure stimulates the mental image that is forming. The stage, too, is dark, except for flashes of forked lightning which momentarily illumine the scene of desolation that is marked by massive and precipitous rocks, between which is a defile leading to Calvary above. The wind shrieks and thunder booms and rolls, the lightning showing Jerusalem in the far distance by glimpses. Judas is seen at the intervals of brilliant light staggering down the steep pathway, and among the rocks below he cries out in despair because of his deed of betrayal, the elements adding to his fearful frenzy as he vainly calls to heaven. The storm increases in its rage to the end of the scene, and the contrast between its fury and the moonlight that symbolizes the climax of the play is marvelously impressive.

AUDREY PRODUCED.

Mary Johnston's dramatized novel, "Audrey," had its premiere at the Academy of Music, Richmond, Va., on Oct. 17. The play was put together by Harriet Ford and E. F. Bodington, with incidental music by Henry K. Hadley. It follows the book closely and is in six tableaux. The cast is long, among the actors being James H. Wilson, Frederick Perry, George Woodward, Forrest Robinson, James O'Neil, Jr., Argyle Campbell, Selene Johnson, Ada Dwyer, Geraldine Furlong, and Eleanor Hobson, who is featured in the production. A large and representative audience was present, both to see the play and to be present at Richmond's first real "first night."

Dore Davidson, Knickerbocker Theatre Bldg., Room 501.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Building, New York.

Bishop Potter, President of the Alliance and Bishop of New York, will preach the sermon at the thirtieth regular service of the New York Chapter of the Alliance, to be held in the Church of the Holy Sepulchre, Seventy-fourth Street and Park Avenue, on next Sunday evening, Nov. 30, at 8 o'clock. Ben Greet, of the Everyman company, who represents the Actors' Church Union of England, will also make an address. Great interest attaches to the event for this is the church in which the Alliance was organized, nearly four years ago, and of which the rector, the Rev. Walter E. Bentley, is the founder. It is also Bishop Potter's first appearance as preacher for the Alliance, and all members of the dramatic profession and those interested in the welfare of the theatre are cordially invited to attend.

The twentieth regular reception of the New York Chapter will be held this (Tuesday) afternoon in St. Chrysostom's Chapel, Thirty-sixth Street and Seventh Avenue, from 2.30 to 5.30 o'clock. Members are privileged to invite two friends.

The Albany, N. Y., Chapter was organized last Monday evening, Nov. 17, by the Rev. Walter E. Bentley, General Secretary, who spoke before a large gathering in St. Peter's Parish House at 8 o'clock. Addresses were also made by the Rev. Dr. Battershall, the Rev. Wallace M. Brundage, the Rev. Dr. Prall, and others. Fifty persons joined the Chapter at this meeting, among them being Bishop Doane, Dean Robbins, of the cathedral; the Rev. Dr. Battershall, Mr. and Mrs. Robert C. Pruyn, Mr. and Mrs. George Pruyn, the Rev. Frank Sylvester, the Rev. Dr. Prall, and the Rev. Wallace Brundage. The Rev. Dr. Battershall, rector of St. Peter's Church, was elected President of the Chapter, and other officers and a council of ten were chosen from the church and five from the dramatic profession, were also elected.

There was a large gathering at the regular Thursday afternoon tea at the New York headquarters, and all enjoyed the occasion. This function will be suspended this week on account of Thanksgiving.

The Boston Chapter has received from Louise McAllister Francis a copy of "Revelations of an Opera Manager," by Max Maretsek, and one of "The Autobiography of Barnum Morris."

The stormy weather Thursday did not affect the attendance at the usual afternoon tea, the rooms being well filled with people who enjoyed thoroughly the informal affair. Regrets were received from Margaret Anglin, Mrs. Whiffen, and the veteran actress, Mrs. W. G. Jones, who has been on the stage more than fifty years.

ANNIE YEAMANS CELEBRATES.

Mrs. Annie Yeamans celebrated last Wednesday not only her sixty-seventh birthday, but also the fifty-seventh anniversary of her stage debut. The managers of A Chinese Honeymoon, in which Mrs. Yeamans appears at the Casino, made the matinee a benefit for her and it netted a mighty comforting sum, beside bringing out a representative gathering of friendly playfellow.

At the close of the performance Thomas Q. Seabrook in his own festive manner presented to the veteran actress in behalf of the company numerous silver toilet articles and a gold and silver loving-cup, and an extremely large birthday cake, ablaze with sixty-seven candles, was borne upon the stage to the overjoyed Mrs. Yeamans. Prefacing her response by the announcement, "This is my first speech," Mrs. Yeamans thanked Adele Ritchie for promoting the birthday celebration, the managers and all her other friends very graciously. The audience was then invited to remain and to partake of some refreshment. Mrs. Yeamans, her daughter, Jennie, and Adele Ritchie poured tea at a daintily spread table, while the pretty chorus girls served the guests. Edward Harrigan was present to greet his old friend "Annie." Years ago they appeared together in Harrigan's comedies. The congratulations and good wishes of so many dear friends deeply touched this kind-hearted and greatly beloved actress.

Subsequently there were other suppers and dinners in Mrs. Yeamans' honor, and altogether it was a great week for this favorite player.

GEORGE W. RYER DEAD.

George W. Ryer, the playwright and theatrical manager, died at his home in Brooklyn on Nov. 20, of Bright's disease. He was fifty-seven years old and had been connected with the theatre for thirty years.

Mr. Ryer was a native of this city. After leaving school he entered the employ of the Government as a postal clerk. He did not relish that work, however, and when chance offered he became press agent for Mrs. Conway, at the old Park Theatre in Brooklyn. Later he went on the road as advance agent for various companies and at length worked himself into the playwright's field.

In collaboration with Denman Thompson, Mr. Ryer wrote The Old Homestead, which was his first and his greatest success. Others of his well-known plays are The Sunshine of Paradise Alley, Our New Minister, and The Two Sisters. He was at work on two new plays when death came to him.

He was a member of the Elks and of other societies. He is survived by a widow.

The funeral services were held at his late home in Brooklyn on Sunday night. According to his expressed wish the remains will be cremated at Fresh Pond.

HERR CONRIED'S MATINEE.

Yesterday (Monday) afternoon the Irving Place Theatre was crowded with English speaking actors and actresses who had assembled as the guests of Director Heinrich Conried to witness a performance, given especially for them, by the German Stock company.

The bill consisted of the first act of Beyond Human Power, the second act of Old Heidelberg, and the fifth act of The Night of St. Bartholomew—in which Herr Conried himself played King Charles. These plays and the splendid manner in which they were presented by the company, aroused great enthusiasm among the visitors, many of whom were before quite unfamiliar with the Irving Place and its productions.

Nearly every prominent star now playing in New York and representatives of every company here were among those present.

TODY HAMILTON DINED.

Tody Hamilton, the world's mightiest wielder of adjectives, who has made literary classics of the billing of the Barnum and Bailey shows, was the guest of honor at a dinner given at the New York Press Club last Thursday evening, when about a hundred newspaper men assembled to sound his praises. John A. Hennessy, city editor of the Press, and vice-president of the club, occupied the chair and introduced a number of able orators, who enthused upon the worldwide fame and influence of the redoubtable Hamilton. A capital vaudeville programme wound up the festivities.

ENGAGEMENTS.

Mark Ellsworth, with Henrietta Crossman.
Clarence T. Arper, for the Hartman Stock company.
H. O. Crane, for A Kentucky Feud.
Eloina Oldcastle, for Castle.
Florence Stanley, for The Suburban.
William Wagner, to play the juvenile role with Lorraine Hollis in her new play.
Florence Walcott, with The Bostonians.
Ida May, for The Beauty and the Beast.
Samuel Bell, for Blackberry Finn.
R. L. Mahoney, for A Runaway Girl.

REFLECTIONS

Warren G. Richards, the humorist and character impersonator, is pictured above as he appears in his well-known musical sketch, The Old Hoosier and His Fiddle. This sketch is perhaps the most popular in Mr. Richards' large repertoire, as in it he displays his best qualities as an actor and also gives evidence of his musical skill. He is a capital violinist, having spent five years in studying that instrument. By his original methods and the peculiar individuality of his work Mr. Richards has made a unique place for himself as an entertainer. His forte is the delineation of the quaint rural characters to be found in the poems and stories of James Whitcomb Riley, Eugene Field, Frank L. Stanton, and other writers of their particular school. For his work in that line he has received the highest praise from prominent clergymen, club officers, and dramatic critics of New York and other cities. Last week Mr. Richards gave an afternoon recital at the Actors' Fund House. The entertainment of the old players there, they watched his work with keen, critical eyes and at the end of the performance the majority of them pronounced him a genius.

The Schiller Stock company will close their season on Nov. 29.

Walter Perkins received word last Thursday night, after his performance in Jerusalem, a Poor Man, that his father had died suddenly during the evening. Mr. Perkins had been with his father, to whom he was devoted, earlier in the day and had left him in apparent good health. The shock was, therefore, doubly severe.

The Hengler Sisters, the dancers, signed contracts last week, by the terms of which they will be under the management of the Shubert Brothers for several years to come. They will appear first under their new managers in prominent roles in the new De Koven opera. At present they are devoting themselves to the study of vocal music with Signor Carbone, late of the Metropolitan Opera company.

Michael Morton, the American dramatist, has made a contract with Boarholm Tree by the terms of which the latter will shortly present Mr. Morton's version of the Tolelet play, The Resurrection, at His Majesty's Theatre, London. Mr. Tree will play the role of Nebuchadnezzar in the production.

Joe Welch, the Hebrew comedian, will make his debut in The Fiddler at the Fourteenth Street Theatre, in this city, on Dec. 15.

Starr's Girl, a new American drama by Alice R. Ives, was produced at Southend, England, for the first time on Nov. 17, with May Edouin in the title-role. Cable reports state that play and star scored a success.

Baby Estelle Allen and Mr. and Mrs. Al. Allen have resigned from the Corse Payton Stock company.

Deronda Mayo, of The Crisis company, met with a painful accident on Friday evening, during the performance at Wallace's Theatre. As she made an exit she tripped and fell against a glass door. The glass was shattered and Miss Mayo was severely cut about the wrists. She continued with the performance, however.

Cranley Douglas, dancer, that he will appear with the new Herbert Stock company at the Circle Theatre in this city.

Lillian C. Voorhis was taken to Bellevue Hospital on Thursday, suffering from morphine poisoning. It is believed by her friends that Miss Voorhis took an overdose of the drug by mistake, while suffering from a severe headache. The physicians are certain that she will recover.

The old morality play, Everyman, closed its engagement at the New York Theatre last Saturday night, and has started on a tour to Boston and the principal college towns. The audience grew so much larger toward the close of the New York run that the management purposes to bring the company back here later in the season if a theatre or hall suitable for the performances can be secured.

Edyth Ravand, of Sylvia Lynden's company, was run over in Central Park on Sunday and suffered a fractured knee cap. She hopes to rejoin the company later.

The No. 2 company to play A Chinese Honeymoon elsewhere supplanted the No. 1 company at Saturday's matinee at the Casino and made a large-sized success. The No. 1 folk sat in front and saw them do it. Especial scoring in the new cast was made by Ida Hensley, Belle Harper, Toby Claude, John E. Henshaw, and Edmund Lawrence.

Eleonora Duse may return to New York for a week later in the season.

Hall Caine will sail for England on Saturday.

Henry Miller has secured a new play by Richard Harding Davis.

Johnstone Bennett will appear in The Silver Slipper in the role of Bella Jimpers in place of Josie Sandler.

Sweeney and Alvidio's Minstrels closed their season at Greenfield, Ind., on Nov. 15.

A Pipe Dream closed at Sheridan, Ind., last week.

Priestly Morrison has resigned the stage direction of the Spooner Stock company in Cincinnati to accept the lead in Devil's Island. Mrs. Morrison (Mary Horne) is playing the leading female part in the same company.

The Agnes Herndon company closes on Nov. 29.

Lizzie Goode met with a serious accident during a rehearsal at the Grand Opera House, Philadelphia, on Nov. 17. She fell down a flight of stairs and fractured her left arm. She endured the pain bravely and is rapidly recovering.

Helen Grantly, in Her Lord and Master, under management of James R. Delaher, will close at Champaign, Ill., on Nov. 29.

Charles R. Peel has resigned as treasurer of One Night in June.

Alme Redmond, Genevieve Whitlock, Della Gibson, Edith Whitney, Edna Nixon, Edna Farrell, Sylvia Egan, and Mabel Carrier, the eight statuesque bridesmaids in A Chinese Honeymoon at the Casino, came out last week in new gowns said to have cost \$4,000.

Mrs. Le Moyne will shortly start on a long tour of the South in her new play, Among These Present, and will later play through the Middle West and West. In the late Spring she will probably tour the Coast.

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High-Class Comedy Acrobats.

Orpheum, Kansas City, this week. Orpheum, New Orleans, Dec. 1 week.

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Orpheum, Utica, N. Y., this week. In Vaudeville exclusively. Return dates Proctor's Popular Playhouses soon.

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All the papers of Atlanta spoke very highly of us, but we deserve it, we deliver the goods. Wanted—singers to help me count my money. Hal Davis please write. Applicant must pay fare to Chattanooga. High. Care for 1st No. 24, B'ham, Birmingham, Ala. Nov. 21, Temple, Louisville, Ky.; Dec. 2, Grand Opera House, Memphis, Tenn.; Dec. 13, Orpheum, New Orleans, La.

Christmas week open.

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VAUDEVILLE AND CITY SHOW ACTS, ATTENTION.

We will issue on Jan. 1, 1903, our New Catalogue which will be in the hands of every party and fair manager, and will have on hand of these illustrated copies. We will control more fully the coming season than any other agency. Our good work will be seen in the fact that we have secured for our members the best of the season. Also want to hear from occasional acts, also acts for single hall events. Address FRANK F. SPELLMAN, Gen. Mgr., Cleveland Theatrical Exchange, Room 41, Lyceum Theatre Bldg., Cleveland, Ohio. All advertising for catalogue must be in by Dec. 15.

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Joe -- BRITTONS -- Sadie

Do you want a good act? One that will create uproarious applause anywhere? I've got it! Full of strenuous dancing with a good "bunch of fun" on the side.

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Dixie Theatre, Scranton, Pa., Nov. 21. Dec. 1, open. Wire quick. Keith and Castle Circuit Dec. 1, 10, 21, 22.

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The Man that Talks About His Father.

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"HAPPY" FANNY FIELDS

Will start on Moss and Thornton tour Oct. 20, 1902. Staff tour to follow.

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ROUTE—Nov. 27, Orpheum Theatre, New Orleans.
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This Week, Keith's New Theatre, Boston.

(Oh, yes, I have worked quite a while, but have Dec. 1st and 8th loose.

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Great Harmonizing Trio of White Boys.

In the line of specialty Laura Comstock and her three blacked-up "plantation" made a great hit. Miss Comstock sings with plenty of vivacity and voice and the "girls" have volume of tone and dance cleverly.—Baltimore Enterprise, Dec. 21, 1902.

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LONEY HASKELL

Has every one the privilege of doing a monologue? John L., a knock out; Carrie Nation, cutting up; William, not guilty. Next! See! see twenty-five cents and I will teach you how to become a wire-walker.

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—Edmund Day's sketch, The Unexpected, is really a fetching little one-act play, and presented in fine style by Hal Davis and Inez Macauley.

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HAROLD RUTLEDGE.—Grand (Shaffer) Butler, and
and Richards head the bill 17-20.
Silver and Warner, Barker
in the Unrepentant Romeo, Monday
and Warner.

manager; Who's Baby Are You 10; fair co.; slim house. Thine 27.

GEORGETOWN—KING OPERA HOUSE (Walter Deane, manager; Human Hearts 11; R. O. O. Al. G. Field's Minstrels 12; S. R. O. The Black Vipers 14; small business. Mrs. Brune 15; light business.

DENTON—WRIGHT'S OPERA HOUSE (Charles H. Donahower, manager; Human Hearts 4; good co. and business. The Irish Aristocrat 14 failed to appear. Curties Comedy co. 17-22.

GALVESTON—GRAND OPERA HOUSE (M. C. Michael, manager; The Princess Chic 11; large house. At the Old Cross Roads 12; fair business. For Her Sake 13; bad weather and light attendance.

CONSECA—MERCHANT OPERA HOUSE (L. C. Revere, manager; Gordon-Shay Opera co. 10; large house; well pleased. A Stranger in New York 17. The Black Vipers 19. Jules Gray Opera co. 20.

HENDERSON—OPERA HOUSE (O. D. La Mar, manager; Curties Comedy co. 10-14; fair house; pleased.

ARLINGTON—LYCEUM THEATRE (W. W. Rutherford, manager; Hoyt's Comedy co. 24-30. Under canvas. Moretto's Shows 18.

SAN ANGELO—OPERA HOUSE (Ann Bellman, manager; Dark. Ethel Tucker co. 11-15 failed to appear.

CLARKSVILLE—TRILLING OPERA HOUSE (C. O. Gaines, manager; Dark.

THUNDER—OPERA HOUSE (A. H. Miller, manager; Dark.

TAYLOR—OPERA HOUSE (F. E. Curran, manager; Dark.

SELTON—GRAND OPERA HOUSE (A. J. Ebbins, manager; A Merry Chase 24.

UTAH.

OGDEN—GRAND OPERA HOUSE (Joseph Clark, manager; Ethel Tucker Band 11; good fair house; performance good. Randolph and Adolph 12; good house; pleased. Ethel's Rural Italian Band 14; large house; pleased.

PARK CITY—DEWEY THEATRE (F. J. McLaughlin, manager; The Hottest Gun in Dixie 20. Pennsylvania 21. Hunting For Hawkins Dec. 6. Caught in the Web 4.

SALT LAKE CITY—SALT LAKE THEATRE (George D. Walker, manager; Ethel Tucker Band 11; S. R. O.—GRAND THEATRE (James and Son, manager; Randolph and Adolph 12; packed house; pleased. The Convent's Daughter 13-15; good business.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE (John W. E. Walker, manager; Freedom 14; S. R. O. U. T. C. 15; crowded house. Out of the Fold 16; on strong business; fair. Searchlights of a Great City 18. Sherlock Holmes 20. The Great White Diamond 21. When Ketchikan Was in Flower Dec. 1. Johnnie De Angelo 2. Arizona 3. A Volunteer Conquered 25.

BARRE—OPERA HOUSE (W. W. Lapoint, manager; Freedom 12; large house; disappointed. Searchlights of a Great City 13. Mad Jack 14. When Ketchikan Was in Flower Dec. 2. Under Canvas 3. Arizona 4. Arizona 5. Wayland Comic Opera co. 25-28.

BENNINGTON—OPERA HOUSE (Goldsmith and Wood, manager; The Great White Diamond 17. When Ketchikan Was in Flower Dec. 2. Under Canvas 3. Arizona 4. Arizona 5. Wayland Comic Opera co. 25-28.

ST. ALBANS—WAUGHAN'S OPERA HOUSE (T. R. Waugh, manager; Freedom 12; large audience; well pleased. Ethel's Rural Italian Band 14. Out of the Fold 15; large and well pleased audience. Arizona Dec. 4. Arizona 5. Wayland Comic Opera co. 25-28.

BRATTLEBORO—AUDITORIUM (George R. Fox, manager; Fifty-ninth Regiment Band 19; small house. Arizona 21.

MONTPELIER—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager; The Parish Priest 20. Humphrey Dumpty 25.

RUTLAND—OPERA HOUSE (A. W. Higgins, manager; Freedom 17; large business; receipts \$350. Arizona 22. The White Diamond 23.

WOODSTOCK—MUSIC HALL The Parish Priest 21.

VIRGINIA.

RICHMOND—ACADEMY OF MUSIC (Thomas G. Leath, manager; Human Hearts 11; large audience; excellent. King Dodo 14. 15; good business. Out of the Fold 16. Arizona 21. 22. San Toy 23. 24. San Toy 25. 26. San Toy 27. 28. San Toy 29. 30. San Toy 31. 32. San Toy 33. 34. San Toy 35. 36. San Toy 37. 38. San Toy 39. 40. San Toy 41. 42. San Toy 43. 44. San Toy 45. 46. San Toy 47. 48. San Toy 49. 50. San Toy 51. 52. San Toy 53. 54. San Toy 55. 56. San Toy 57. 58. San Toy 59. 60. San Toy 61. 62. San Toy 63. 64. San Toy 65. 66. San Toy 67. 68. San Toy 69. 70. San Toy 71. 72. San Toy 73. 74. San Toy 75. 76. San Toy 77. 78. San Toy 79. 80. San Toy 81. 82. San Toy 83. 84. San Toy 85. 86. San Toy 87. 88. San Toy 89. 90. San Toy 91. 92. San Toy 93. 94. San Toy 95. 96. San Toy 97. 98. San Toy 99. 100. San Toy 101. 102. San Toy 103. 104. San Toy 105. 106. San Toy 107. 108. San Toy 109. 110. San Toy 111. 112. San Toy 113. 114. San Toy 115. 116. San Toy 117. 118. San Toy 119. 120. San Toy 121. 122. 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